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on many pages of Herbart's saying: "The whole of character, not merely one side of it, may be permeated and impelled by moral force." In the world of spiritual life, as in the physical universe, we are now finding "all things of like substance," the motion and direction being the distinguishing qualifications. The book suggests more than it declares to some who have been querying whether the development of interests through carefully planned and widely varied environment is not the first essential of ethics-teaching, and clear thinking about the interests and the purposes that may give aim and direction to life, a secondary element. At any rate, all who have to do with ethical instruction will be the better fitted for their task by a careful study of Mrs. Cabot's book.

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New York

A Text-Book of General Zoölogy. By DR. HENRY R. LINVILLE and DR. HENRY A. KELLY. Boston: Ginn & Co., 1906. Pp. x+462. Illustrated.

This is a distinct addition to the many textbooks of general zoölogy for secondary schools. Prominence is given to animal behavior and environmental conditions, which is certain to create the immediate interest of the student; for, while he is introduced to the sciences of morphology, embryology, cytology, physiology, and evolution, all of which are commonly considered under the title of "zoölogy," he obtains a keener interest in the animals themselves because of his study of their habitats, economic value, and other facts of their natural history.

Only about one-sixth of the students in secondary schools go to college, and less than 4 per cent. of these continue zoölogical work; so it is important that all should obtain the knowledge of the common animals that this book and all good nature-study teach. Each college has its course in elementary zoölogy, so that this text need only supply the necessary common knowledge to those who do not attend college, and the impulse for more zoölogy to those who do, to prove successful.

The authors have begun with the arthropods, worked down to the protozoa, and then ascended the vertebrate scale. Practical experience with laboratory classes has led to the study of insects as the best type for a beginning, and the locust is the subject of the opening chapter. A system very similar to that pursued in Davenport's *Introduction to Zoölogy* has been followed. In the earlier chapters a modified inductive method is used. After the locust is studied, other animals that are closely allied are brought under examination. About half-way through the book, after the student has become familiar with systems of organs, he is introduced to physiological principles illustrated with special reference to the earthworm. Farther on the principles of evolution, as shown by the invertebrates already studied, are set forth in a simple form; and also the ancestry of the vertebrates which are to be considered in the remaining chapters. The last chapter deals with the historical development of zoölogy.

In all there are thirty-two chapters. The first nine deal with insects. Then come in order the spiders, crustacea, mollusca, vermes, echinoderma, coelentera, porifera, and protozoa. After the chapter on evolution, the fish,

amphibians, reptiles, birds, and mammals complete the series. Each chapter takes one member of a group, and studies its habitat and distribution, external plan of structure, the various systems of organs, and its relation to its environment. Its allies are then discussed more rapidly, and the whole is ended by a definition of the class to which the types belong. The plan adopted by the authors seems not only interesting, but educationally wholesome. Most of the illustrations are original, many of them are from photographs of living animals or mounted specimens; and they all picture admirably the desired points.

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ROBERT W. HEGNER

A Course in Narrative Writing. By GERTRUDE BUCK, Ph.D., Associate Professor of English in Vassar College, and ELIZABETH WOODBRIDGE MORRIS, Ph.D., New York: Henry Holt & Co., 1906. Pp. ix+200.

Every serious student of literature admires the excellent series of books written by Miss Gertrude Buck—two of them written in collaboration with Dr. Elizabeth Woodbridge Morris—on Narrative, Argumentative, and Expository Writing. The first-named of these books, *A Course in Narrative Writing*, by Miss Buck and Mrs. Morris, is equally as good as the other volumes in the series, and makes a distinct and scholarly contribution to the subject. This book treats the subject almost exclusively from the point of view of structure, considerations of detailed rhetorical principles receiving very little attention. Structural analysis is based largely on *Robinson Crusoe*, *The Vicar of Wakefield*, *Pride and Prejudice*, *The Mill on the Floss*, *Treasure Island*, and *The Rise of Silas Lapham*. These excellent narratives form an admirable basis for full and adequate discussions on "The Structure of the Story," "Finding the Story," "The Point of View," "The Beginning and the End of the Story," "Scenes and Transitions," "Character Drawing," and "The Setting, Names, and Titles." Each of these topics is treated in such logical order and with such illuminating discrimination that one can give unreserved praise to the authors for a thoroughly interesting and highly valuable treatise on narrative forms.

But what is the purpose of the book? The authors assert that "the treatment of the subject in these pages is designed for students of college age, though advanced pupils in good secondary schools ought to be capable of using it intelligently." However true this assertion may be regarding college students the statement in regard to its use in secondary schools—even "good" ones—is overstrained. There is hardly a page in the book that does not call for a wealth of reading or a depth of knowledge of life entirely beyond the secondary-school pupil's experience in books and life. As a matter of fact, some of the material, especially the "Exercises," are broad and general enough for a thesis for the second or even the third college degree. An instance in point is the exercise: "Examine somewhat thoroughly the work of any one writer of fiction, and attempt to define his habitual or at least characteristic choice of a point of view. Account for this choice so far as you can on grounds of the subject-matter of his stories." Another exercise tells the student to "read *Edwin Drood*, up to the point at which Dickens left it unfinished, and infer from what you have of the story, its necessary outcome, etc." The mature student would turn to Forster's *Life of Dickens* and "crib" the business; the immature pupil—let us not think what he would do. Another exercise plans for the student to "discriminate carefully